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ABSTRACT

Arguing that the visual arts serve as the focus for potential aesthetic experience in the discipline of art education, this paper describes the influence of the sensory elements of aesthetic experience in nature and other art forms on the work of three artists--Kandinsky, Van Gogh, and Picasso--and suggests that teachers can enrich students' experience of the visual arts by relating these sensory qualities in their teaching. The work of each of these artists is considered in the context of how their contributions to the visual arts can be considered from the broader perspective of aesthetic education. Special emphasis is placed on the sensory qualities--sounds, colors, odors, tastes, and textures--because they are the most difficult to communicate, and examples illustrating the impact of other art forms on the work of these artists are provided to attest to the significance of these qualities. References and a bibliography are included. (DJR)

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Aesthetics, the Arts, and Education:

The Painter as a Model in Aesthetic Education

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In the discipline of art education, the visual arts serve as the focus for potential aesthetic experience. However, a number of artists, especially painters, are often influenced by the sensory elements of aesthetic experience in nature as well as other art forms, including poetry, movement or dance, music, and theatre, as a means to enhance their experience of the visual arts. It is possible, as teachers planning curriculum, to identify the artist as a model for aesthetic experience. We can enrich our students' experience of the visual arts by relating these sensory qualities and other art forms in our teaching of the visual arts.

In this paper I will focus on three painters who exemplify this role and how their contributions to the visual arts can be considered from the broader perspective of aesthetic education. I will place special emphasis on what Melvin Rader and Bertram Jessup refer to as "secondary qualities--sounds, colors, odors, tastes, and textures"[1] because these sensory properties are among the most difficult to communicate. Also, I feel that the examples which follow attest to the significance of these qualities for artists. Finally, I will analyze the form of their works in a context similar to that used by these authors.

In brief, Rader and Jessup discuss three categories, which consist of primary, secondary, and tertiary qualities. Primary qualities refer to the formal properties or structure of an object. As elaborated by the authors, "principles of form are referred to by such terms as thematic repetition and variation, balance, rhythm, progress or evolution, emphasis and subordination, and conformity to type."[2] As already indicated, secondary properties encompass sensory properties. Tertiary qualities may be interpreted as the expressive

element of a work of art. This may also sometimes be considered the content or meaning of the work.

Albert William Levi also discusses three similar categories, attributed to Charles Sanders Peirce, for examining literary works, specifically poetry. However, these characteristics of "Firstness, Secondness, Thirdness"[3] have broader applications to works of art in general. Firstness refers to the "immediate qualitative aspects of all our perceptual experience: the color of magenta, the odor of attar, the sound of a railway whistle, the taste of quinine."[4] Whereas firstness focuses on sensory properties like those described earlier in regard to Rader and Jessup, secondness deals with tension and opposition; "It is the sense of the action and reaction of bodies, of movement in all its infinite variety, of dynamism in the world and the sense of strain and muscular effort in our own bodies."[5] Thirdness coincides with tertiary qualities, as these qualities "point to something beyond themselves, stand for something beyond their immediate presence, have the capacity to symbolize ideas or meanings which transcend their own local particularity."[6] As Levi concludes, "The ultimate characteristic of any painting or sculpture, any work of literature or drama, is that its threefold function is the presentation of qualities, the delineation of movements, and the expression of meanings."[7]

Kandinsky

Perhaps one of the most obvious instances of a painter with Renaissance-like interest in all the arts is Wassily Kandinsky. Kandinsky was not only a painter, but also a poet, and strongly interested in the correlations between painting and music. His writings, On the Spiritual in Art, can also classify him as an aesthetician.

In a poem, like Bassoon, the metaphors of music and color, as expressed through literature, are obvious. What is also especially clear is the attention to movement in the lines, "a dry, naked tree stretched its quaking and quivering long branches into the deep sky,"[8] which contrasts with "the little leaves turned stiff: as if cast out of iron."[9] It is not difficult to imagine even young children appreciating this poem. For instance, imitating the body postures associated with quivering or being motionless is one means of conveying what is being communicated.

The musical reference to the bassoon alludes to the sounds this instrument can emit and yet this sense of sound is related by color. A yellow can be shrill as it becomes very intense or bright, just as notes reach higher and higher. Now the tree has a "luxurious crown" of which the "bassoon attempted to describe the color" but it "couldn't reach this note."[10] This last line conjures up images of, perhaps, another instrument that could. Thinking in terms of musical instruments and colors, the bassoon is a low, sometimes melancholy, sounding woodwind instrument. It seems Kandinsky's reference is to a season of lush flowering which may befit a trumpet or brass instrument to announce it.

In terms of art historical iconography, the symbolism may be deeper and relate to the resurrection of Christ because of the choice of a crown in describing new growth. This would also reinforce the appropriateness of the feeling of ebullience for which trumpets are often used in musical compositions of this same theme. Furthermore, the opening lines of this poem create the opposite feeling, more like the bassoon and aptly reminiscent of Kandinsky's painting, Winter I. Thus, one medium or art form is suggested by another.

In the poem, White Foam, and more subtlely in Seeing, Kandinsky makes use of a theme which recurs in his visual as well as his poetic imagery, which is a horse and its rider. In terms of form, these poems are typical of Kandinsky's use of repetition and variation. Elizabeth Napier points this out more generally in her comment, "Kandinsky's interest in types of patterning and variation is pervasive in Klänge. The simplest form of patterning, basic repetition, recurs as a fundamental syntactical and metrical device in his poems."[11] Specifically, in White Foam this form is evidenced by the line: "Anyway it's already foaming and is growing whiter and whiter from the white hot foam."[12] Via this use of repetition and rhythm, the horse described as "ravenblack"[13] seems simultaneously its opposite, white, "turning all white from the white hot foam!"[14]

The speeding and erect Blue Rider spurs across green, flat fields and recalls these same lines of Kandinsky's poem. The red eye of the thoroughbred makes it appear maddened or frenzied and wild. As a result of Kandinsky's rhythmic brushwork, so carefully metered, one can hear the hoofbeats ring out and feel the pounding heart and panting breath of the horse with its equally measured muscular contractions and gait.

Seeing, in its first few lines, conveys a whimsical attitude, almost nursery rhyme-like in the animated qualities of the colors; for instance, "Blue, Blue got up, got up and fell."[15] It ends literally with a "crash,"[16] which suggests change and a subsequent shift of feeling. Napier comments that "in constructing landscapes of 'alternatives,' Kandinsky hints at a reality which is unfixed, in which perception becomes a paramount importance."[17] This comment regarding Kandinsky's approach to his poetry ties in with Levi's term, taken from Peirce, of the use of opposition in poetry.

Just as his book of poems in entitled Klänge, or Sounds, so it seems befitting Kandinsky's poetry includes a poem entitled Seeing because of his impact on seeing with his use of abstraction in painting. Seeing, similar to Bassoon and White Foam, characterizes sounds and motion with color imagery; for example, "Sharp, Thin (blue) whistled and shoved,"[18] and each time "white leap"[19] is repeated the reader is exposed to sound and movement. The latter is particularly expressed by the physical arrangement of the words on the page where leap is inserted between words which allows the reader's eye to skip ahead to where the word is identical. A poem like this invites choreography and yet the meaning, that of change, can be probed to reveal more than a simple dance. Thus, the integration of sensory qualities, opposition, and expressiveness unifies these works of poetry.

In The History of Color in Painting, Faber Birren has selected a number of quotes from Kandinsky which evidence analogies between colors and music. One such quote attributed to Kandinsky is, "The pure, joyous, consecutive sounds of sleigh bells are called in Russia 'raspberry jingling.' The color of raspberry juice is close to . . . light, cool red."[20] This remark attests to Kandinsky's virtuosity for aesthetic experience. His mention of this unique and appropriate image further indicates his appreciation for the immediately sensuous to impart images. Raspberries, especially when picked fresh off the bush in one's own backyard, tingle in one's mouth. The tart sweetness has a lightness like a troika jauntily making its way across the packed crisp snow. The small beads of juice are like little bells. The image seems especially clear if one substitutes strawberries for raspberries. A ripe strawberry hangs on a vine pulling it down with its weight, more like a heavy cowbell. By contrast, raspberries evoke lightness.

Several of Birren's collected quotes come from Kandinsky's book, On the Spiritual in Art, where Kandinsky especially explores the qualities of color in terms of taste, smell, and sound. Although it was not necessarily his conscious intention, Kandinsky's descriptions of the intrinsic qualities of certain colors bring to mind some of his best known paintings. His insights also provide apt explanations for abstract works of art. For example, Kandinsky remarks, "In the case of the eye, some colours look sharp or piercing, while others appear smooth like velvet, so that one feels inclined to stroke them (dark ultramarine, chrome oxide green and rose madder); even the distinction between the warmth and coldness of a shade is based in such feelings."[21] This statement could be illustrated by Black Lines with its use of such colors as ultramarine where the feeling is exaggerated by fuzzy, soft contours of shapes and the tension of arcs of black lines and jagged crosshatching. The sensation of advancing and receding color, so prominent in early abstract compositions, could be expressed to a young audience by citing Kandinsky's observation of yellow as "a spreading movement outwards from the center," whereas blue is "like a snail hiding in its shell."[22] Black Lines exemplifies this sensation through the use of color and shape in the composition. The blue is nestled among brighter colors causing it to withdraw, whereas the yellows are placed on the periphery and bleed or spread to the edge.

Finally, Kandinsky's later paintings of geometric shapes in a Bauhaus style make this correlation among the arts especially obvious. Regarding Graceful Ascent, Herbert Read writes that "in this painting the formal elements have a structure analogous to a score of music, and can be 'read' in time as well as taken in instantaneously as a visual unity. Grohmann says of this

painting: 'It has a quite firm structure, but the delicacy of the railings and the ceramic colors (rose, bright green, light brown) make one think of a chime or bells or Spring in Luxembourg Gardens.'"[23] Thus, others perceive this analogy between music and visual elements in Kandinsky's work and even describe the sense of color as eloquently as he himself might have.

Van Gogh

Vincent Van Gogh epitomizes a painter who is as articulate with words as he is with paint. Volumes of his letters attest not only to his writing ability but to his interest in literature, as he often recommends books--including the works of Zola, Balzac, and Guy de Maupassant--to his brother Theo or fellow artists. Interspersed with his letters are poems which he has read and sometimes criticized, indicating his versatility among art forms.

In his writings to Emile Bernard, Van Gogh reviews his friend's poetry in terms of "form" and "ideas and sentiment"[24] which closely parallel the principles of form and content or meaning already discussed at the outset of this paper. Van Gogh cites passages he finds pleasing or unclear to substantiate his opinion. His attitude regarding the importance of this other art form is reflected in his advice to Bernard: "In short it is not as good as your painting yet; never mind, it will come; you must certainly continue your sonnets. There are so many people, especially among our comrades, who imagine that words are nothing--on the contrary; isn't it true that saying a thing well is as interesting and as difficult as painting it? There is the art of lines and colors, but the art of words is there nonetheless, and will remain."[25]

An anecdote recounted by one of Van Gogh's biographers, Marc Tralbaut, also reveals the close relation between music and painting for Van Gogh, not unlike Kandinsky. According to the story, "During his lessons Vincent kept

comparing the notes of the piano 'with Prussian blue and dark green . . . all the way to cadmium yellow.'"[26]

One of the earliest references to poetry in Van Gogh's letters is The Evening Hour by Jan Van Beers. Curiously, this work seems to foreshadow Van Gogh's repeated pictorial handling of similar subject matter. Quite clearly, it is an early indication of his interest in the peasants and the countryside. Even the reference to "the Painter"[27] is significant; Van Gogh's choice of his profession did not come easily, as he had started out in his uncle's business of selling works and prints of art before becoming a painter. Simultaneously, Van Beers' specific attention to color--an element of painting which enthralled Van Gogh--such as the line, "little puffs of peat-smoke, tinged with blue"[28] would appeal to him. The "harvest of buckwheat"[29] would complement the blue smoke, in addition to the "gold of the evening sun."[30] Such patterns and textures of landscapes and complementary color schemes, most obviously represented by "purple and yellow had already faded to gray,"[31] pervade Van Gogh's works as illustrated by several paintings in particular. (It is also worth noting that complementaries, when mixed on a palette, create gray. Van Gogh's fascination with this phenomenon is only equalled by his predecessor Delacroix.)

The Harvest, one of Van Gogh's best known works, evidences the orange and gold haystack dominating the wheat fields, in contrast to lavender-blue wagons and outline of distant hills with scattered cottages. A greater sense of evening while conveying a comparable theme is Wheatfield with Crows, which recalls the harmonies of Prussian blue and cadmium yellow referred to above. Two asymmetrically balanced discs of cobalt blue--one small and low, the other larger and slightly higher--gives the illusion of moonlight as the Prussian

blue sky recedes and the emphasis is on the impasto and staccato brushwork of bright yellow wheat.

The most literal representation of the theme expressed in Van Beers' poem is an early work by Van Gogh that could easily be mistaken for another artist, so strongly associated with Van Gogh's style in his use of complementary color and visible texture. Cottage in Evening Twilight is consistent with Van Gogh's realistic handling, and in tone reminiscent of his Potato-Eaters, but lacks the more characteristic brushwork. The grayed green shadows surrounding the thatched cottage and the barely visible female figure--as suggested by the long dress and bonnet--standing in the doorway conveys the hour. The blue-green grayed expanse of still sky disturbed by a faint rose streak or "crimson blush"[32] further portrays the dusky quality of twilight. This painting has a definite feeling of retirement or rest unlike the luminous and agitated canvas of Wheatfield with Crows where the birds skim across the stirring stalks leaning with the wind, as defined by rhythmic diagonal strokes of cadmium yellow and ochre.

Perhaps the most memorable image which this poem also brings to mind is that of Van Gogh, the painter, making his way along a road laden with his accoutrements. The Painter on the Road to Tarascon is unmistakably Van Gogh, wearing the blue smock and hat described in letters or represented in portraits of Van Gogh by fellow artists. He carries his paint boxes, canvases, drawing frame, and walking stick. The frame is especially significant as a clue to identifying the person, since Van Gogh devoted several lines in a letter to explain its use and importance to Dürer. The forward movement is accented by the bent knees and raised leg as he pushes off with the opposite foot.

Reinforcing this thesis of complementaries or tension of oppositions, Birren remarks on this use of color by also quoting from Van Gogh's letters. Regarding Night Café, Birren notes Van Gogh described it in these terms: "'I have tried to express in this picture the terrible passions of humanity by means of red and green. The room is blood red and dark yellow with a green billiard table in the middle; there are four lemon-yellow lamps with a glow of orange and green. Everywhere there is a clash and contrast of the most alien reds and greens, in the figures of the little sleeping tramps, in the empty, dreary room, in violet and blue.'"[33]

From this account it is clear Van Gogh is concerned with all three qualities presented in this paper. The immediate or vivid qualities of blood are used to relate the shade of red, whereas the taste, color, and scent of lemon reveals the lamps. The tension and vividness contributes to the expressiveness of the setting. The exaggerated perspective of the green billiard table competes with the expanses of red walls, whereas the yellow glow adds a repulsive tang, enhanced by the stooped bodies and half-empty yellow wine glasses.

Van Gogh's ability to recognize and articulate these traits is remarkable. No less impressive is his verbal rendering of what he has rendered with his brushes. One need only read a few lines of a letter to Theo to create a visual image in one's mind of the painting to which he is referring.

Again, the image appeals to several of the senses, as in the taste of citron or "fresh butter"[34] to depict the wood of the bed and chairs. Complements, or oppositions, abound: pale violet offsets fresh butter; red tiles reflect lemon-green linens; the green window contrasts with the scarlet

coverlet, yet both are the same in the rectangular shape; the toilet table, in turn, holds a blue basin; the door is lilac to balance the citron overtones of otherwise greenish linens. Sensations of movement are conveyed by its opposite, repose. This carefully balanced composition is meant to express quiescence and yet, as Enid Verity comments regarding this painting, "the visual interactions of the vibrating colors are already felt."[35]

Van Gogh has transformed the subject matter of the bedroom to convey broader qualities of sleep, perhaps subconsciously. The result tends to be surreal, like the convincing incongruencies of dreams. The setting is believable in its drawing but the vivid coloration conveys an artistic interpretation. His verbal description is of the painting and not the actual bedroom. Ironically, his skill engages the imagination he desires to put at ease. Perhaps, the fascination with this often-reproduced work is that in many ways it is a self-portrait using still life objects. It seems difficult to dissociate the significance of whose bedroom this was from how it was painted. The works of art hanging on the wall especially suggest its absent sitter, as do the blue smocks hanging on pegs with a yellow straw hat at the head of the bed. The chairs even recall Van Gogh's other portraits of individuals, including himself. Upon his father's death or Gauguin's leaving, Van Gogh painted a chair with a few hints of its original owner such as a pipe and specific books.

Particularly in their discussion of tertiary or expressive qualities, Rader and Jessup refer to these as "'felt qualities.'"[36] It is this type of gestalt which Van Gogh seems to be trying to communicate in his correspondence regarding one of his orchard paintings, Peach Trees in Blossom or Souvenir de Mauve. He relates, "Working directly on the spot all the time, I try to grasp

what is essential in the drawing--later I fill in the spaces which are bounded by contours--either expressed or not, but in any case felt--with tones which are also simplified, by which I mean that all that is going to be soil will share the same violet-like tone, that the whole sky will have a blue tint, that the green vegetation will be either green-blue or green-yellow, purposely exaggerating the yellows and blues in this case."[37]

Van Gogh's account also coincides with Rader and Jessup's criteria of "more perfect unity in variety"[38] and "intentional origin,"[39] meaning an artist's unique style. In terms of composing, Van Gogh realizes the value of simplifying nature instead of copying nature as viewed directly in front of him. In combination with the exaggeration of colors, he is able to capture the essence of the scene, or its overall "felt" qualities, of springtime expressed by blossoming peach trees. The profusion of the entire orchard results from focusing upon one slender tree with dashes of pink and yellow paint, bursting the perimeters of the frame and confines of the fenced yard. The impasto brushwork which typifies Van Gogh's style allows the petals to form sprays of fresh shoots which look as if they could be plucked from the delicate boughs which consist of mere lines, yet rendered in a calligraphic fashion as distinctive as his signature.

Picasso

Picasso's diversity within the visual arts, alone, makes him formidable. His creations in the visual arts range from painting to printmaking and collage, to bronze sculpture and ceramics. However, perhaps less well-known is Picasso's poetry and participation in numerous theatre productions. According to Clive Bell, these art forms of painting and poetry, as well as plays, were

so interdependent for Picasso that "Picasso, the most visual of poets, is a literary painter."[40]

Judging by this statement, it therefore seems quite befitting to use Picasso's The Old Guitarist to illustrate another poet's work, The Man with the Blue Guitar. The apt juxtaposition of Walker Stevens' poem and this classic painting from Picasso's blue period, in The Many Ways of Seeing, suggests the influence one art form often has upon another. Picasso's interest in music and dance can be inferred from a number of his pictorial works. Prominent examples include Three Musicians, The Dance, Ma Jolie, and several still lifes, such as Mandolin and Guitar and Bottle, Glass, Violin.

Picasso's integration of these other art forms can be related to his activities with the theatre. Whereas Kandinsky's involvement in theatre was a culmination of his belief in the interrelatedness of the arts, Picasso's recognition of this phenomenon came about through his involvement and seems to parallel his artistic development. As Jacques Lassaigne points out, "Kandinsky was able to realize his ideal of a synthesis of the arts in the production of Moussorgsky's 'Pictures from an Exhibition' . . . ."[41] Picasso, on the other hand, was gradually introduced to this synthesis.

Picasso's initiation into theatre began with Parade, yet his predisposition toward the theatrical is evidenced by his self-portrait in harlequin costume and his love for the spectacle of the circus and its actors. Picasso's potential was recognized by Serge de Diaghilev and Jean Cocteau. The stamp of "intentional origin" and "character and distinction,"[42] referred to by Rader and Jessup, seems to be the earmark of Diaghilev's ballets. As Douglas Cooper points out regarding the choice of a circus theme for Parade, it was "an innovation to take a scene of 'popular life' as the subject for a ballet."[43]

In retrospect, it is not difficult to realize the appropriateness of also choosing Picasso to design the sets and costumes, considering his past interest in the circus and his innovative approach to Cubism. Picasso was capable of deliberately applying his own original and distinctive style. Cooper describes how the settings and costumes looked, as follows:

> Centrally placed at the back of the stage was a performer's booth, its entrance closed by a curtain which parted to reveal a white back-cloth; on either side of this booth a low balustrade opened out. To the left, right and behind were tall buildings (with rows of windows) between which some trees appeared on the right side. The whole scene was composed in flat synthetic cubist planes, without perspective, the booth being flattened so that its proscenium arch, dominated by a gilt lyre, rose to a peak at the left, where the side had been pulled round to show part of a decorative panel with a dancer waving a tambourine. In this simple urban setting, cubistically conceived as a sum of factual elements, each of the performers appeared in turn . . . . The Chinese Conjuror came first, wearing a many-pointed hat in red, yellow and black, a red tunic striped with yellow rays and ornamented in front with white conch-like curlicues, and black trousers with wavy yellow bands . . . lastly two Acrobats in white tights with a meandering design in blue.[44]

While Picasso was successful in the use of obvious oppositions, such as black and white or black and yellow, Jean Cocteau noted the lack of unity in the incorporation of movement by remarking, "'The Managers . . . were a weakness because they moved inside carcases which, when they were motionless, already expressed movement in their form and colouring.'"[45] Thus, Picasso needed to integrate his handling of the costumes with the action of the performers. Picasso developed this sense gradually. The dynamism of the dancers introduced an element that Picasso had not needed to deal with in his Cubistic work on a stationary, flat surface or canvas. One can imagine how cumbersome the constructions with several awkward extensions were, particularly

in comparison to the more close fitting costumes with designs such as those improvised on the tights of one of the acrobats.

This element of choreography provided Picasso with an insight into ballet and theatre, enhanced by the sketches he drew at rehearsals. His active involvement in rehearsals resulted in an effect on his handling of the moving human form and compositions of groups of figures. Perhaps one of the most eloquent examples of this influence in Picasso's painting is the piece, The Dance, where three figures are composed to create a sense of movement. The "strain and muscular effort"[46] is readily evident.

Instead of static poses, the three dancers have their legs partially lifted in the air as if about to take a step or turn in space. Tension is created by the contorted dancer on the left stretching back from the waist, almost off balance, being pulled by the extended arm of the male dancer opposite her. The dancer in the center, in a posture resembling a stork, reaches upward to join hands with the other two. Her placement slightly in the foreground makes her the focal point of the composition. As the viewer's eye moves upward to where her hands are joined to the others, it then follows the exaggerated contours of the other figures which vibrate in their sinuous curves and sharp staccato angles. The minimal suggestion of doors opening to a balcony resembles a theatrical backdrop by its lack of definition and flat quality. This further directs the viewer's eye to focus on the energetic and animated trio, while creating a setting for them.

In addition to his exposure to dance, Picasso became friends with renowned musicians like Erik Satie and Igor Stravinsky as a result of his involvement with theatrical productions. His portraits tend to document these relationships. In a production like Pulcinella, Picasso capitalized on folk

art and puppetry. The caliber of this piece is critiqued by Stravinsky himself who notes, "'Pulcinella was one of those spectacles--and they are rare--in which everything holds together and all the elements, subject, music, choreography and decorative scheme form a coherent and homogeneous whole . . . . As for Picasso, he performed a miracle and it is difficult for me to say what enchanted me the most, his colour, his plastic sense or the astonishing sense of the theatre displayed by this extraordinary man.'"[47]

It is intriguing that Stravinsky employs much of the criteria for exemplar or outstanding works of art already discussed. In essence he is referring to the unity of the performance, which Rader and Jessup describe as "the all-inclusive principle of form to which all the other principles contribute."[48]

Therefore, while these works represent only a few instances of Picasso's involvement in the theatre, they are among those in which Picasso participated in all aspects of the production. He was daring, innovative, and recognized the need to integrate not only the elements of his own art form, but those of the other art forms of music, dance, and drama. As presented here, Picasso is not alone in his understanding of this interrelationship. Kandinsky and Van Gogh repeatedly evidence their reliance on other art forms in developing their own art form as painters.

While some may argue that these artists are exceptions, one need only think of Rembrandt's extensive collection of costumes, Degas' ballerinas, Mondrian's Broadway Boogie-Woogie, Matisse's Jazz series and The Dance studies, O'Keeffe's Blue and Green Music, or Whistler's Nocturne in Gray and Silver, to acknowledge the extent of this phenomenon. These artists, among many others, attest to the influence and importance other art forms hold for painters. That the painter serves as a role model for aesthetic education merits further exploration.

References

[1]Melvin Rader and Bertram Jessup, Art & Human Values, p. 26.

[2]Ibid., p. 31.

[3]Albert William Levi, Literature, Philosophy, & the Imagination, p. 141.

[4]Ibid.

[5]Ibid.

[6]Ibid., p. 142.

[7]Ibid., p. 143.

[8]Wassily Kandinsky, Sounds, p. 25.

[9]Ibid., p. 26.

[10]Ibid.

[11]Elizabeth Napier (translation and introduction), Sounds, p. 3.

[12]Kandinsky, p. 86.

[13]Ibid.

[14]Ibid., p. 87.

[15]Ibid., p. 21.

[16]Ibid., p. 22.

[17]Napier, p. 7.

[18]Kandinsky, p. 21.

[19]Ibid., p. 22.

[20]Faber Birren, History of Color in Painting, p. 94.

[21]Kandinsky, On the Spiritual in Art, p. 42.

[22]Ibid., pp. 62-63.

[23]Herbert Read, Kandinsky, p. 20.

[24]Vincent Van Gogh, The Complete Letters of Vincent Van Gogh, Vol. III, p. 480.

[25]Ibid., p. 481.

[26]Marc Edo Tralbaut, Vincent Van Gogh, p. 135.

[27]Gogh, Vol. I, p. 9.

[28]Ibid.

[29]Ibid., p. 10.

[30]Ibid.

[31]Ibid.

[32]Ibid., p. 9.

[33]Birren, pp. 88-89.

[34]Gogh, Vol. III, p. 86.

[35]Enid Verity, Colour Observed, p. 143.

[36]Rader and Jessup, p. 42.

[37]Gogh, Vol. III, p. 478.

[38]Rader and Jessup, p. 42.

[39]Ibid., p. 43.

[40]Clive Bell, "Picasso's Poetry," Picasso in Perspective, p. 86.

[41]Jacques Lassaigne, Kandinsky, p. 99.

[42]Rader and Jessup, p. 22.

[43]Douglas Cooper, Picasso Theatre, p. 19.

[44]Ibid., p. 25.

[45]Jean Cocteau, quoted in Cooper, p. 25.

[46]Levi, p. 141.

[47]Igor Stravinsky, quoted in Cooper, p. 48.

[48]Rader and Jessup, p. 38.

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